A GLIMPSE
INTO
ORISSAN MUSIC

राग—कर्णाट

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ORISSAN MUSIC

For more reasons than one, Utkal has now lost the best in her art. Similar fate has befallen her 'Music'. The main handicap in this direction is the absence of a proper method for writing musical notations. Leaving aside the remote past, let me deal with the evolution of music from the time of the Ganga dynasty in the Twelfth century A. D.

The geographical position of Orissa is such that it does not belong wholly to the Northern or Southern part of India. In matters of food, dress, dialect, social manners and customs Utkal leans partially to the South and partially to the North. The climatic conditions are responsible for such a trend. Not habituated to too much sour or hot preparations of the South, the people take easily to the sweet preparations of the North. Our mode of articulation is not as fast as that of the Telugus. Our style of dress is quite distinct. We usually put on a piece of cloth measuring 9 to 10 cubits but do not allow the two ends of the apparel ('Kuncha' and 'Kachha') to dangle. In the South a piece of cloth of 6 or 7 cubits long is sufficient. Similar contrasts exist in marriage and other social functions. Marriage with maternal cousin is not forbidden in the South, but is a taboo in Utkal. Even our architectural designs are not wholly identical with the South. A look at the architectural structure of our temples will establish the distinctiveness of this land. The technique of Orissan art is different. We possess our own distinctiveness in several other aspects too. Similar is the case with the technique of music. Cited below are a few instances of our parity and diversity. This distinctive technique in music, known as 'Odisi', is in vogue in this land from time immemorial.

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Raga

'Odisi' music is composed on the lines of the South Indian 'Mela'. The six 'Ragas' and thirty-six 'Raginis' of the Hindusthani Music system are not in vogue and yet the people use the words 'Raga' and 'Ragini' in place of 'Mela', so much so that 99 per cent of them would not understand the meaning of the word 'Mela'.

Tala (Metre)

The seven 'Talas' and their subdivisions form a part of the 'Odisi' music. The Hindusthani 'Tala' does not come into picture. But the 'Bani' or 'Bole' in 'Odisi' is again not always similar to the usages in South Indian music. The 'Bani' or 'Bole', such as 'Thei', (थै) 'Gadighana' (गदिघन) etc., are in use here. We do not use the South Indian 'Boles' like 'Dho', 'Gidigidi', 'Dheya', 'Dididhi', (धो, गिड्डीगिड्डी, धैया, देंडीधो) etc.

Accompaniments

'Raban Hastak', an instrument made of chord, was the accompanying (स्वरयन्त्र) instrument for our music. It is now extinct. 'Kendara', the instrument now used by the 'Jogies' (a class of begging minstrels) of Orissa, is its transformed shape. The name of our (तालयन्त्र) accompanying instrument or drum for rhythm is 'Mardal' or 'Pakhauj'. It is made of jack wood 'Mahalimba, Gamhari' and 'Neem'. It is $1\frac{1}{2}$ cubits long and the measurements of the left and right sides are 13 and 12 fingers respectively. 'Gotia' or 'Guntha' is used for the pitch and fall of the sound. 'Kiran' is painted on both sides of the 'Mardal'. The 'Mrudangam', which is made of wood notwithstanding the fact that Mrudangam which literally means Mrut (earth) angam (part) made of mud. It has got some dissimilarity with the shape of the 'Mardal'. The 'Veena' (Veen) is used as their accompanying instrument. The use of 'Ektara', 'Tambura', etc., is of course noticeable in both the parts. Over and above there is also difference between the musical instruments used for the folk-songs in Orissa and Karnatak.

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Language

Music is the media for the expression of the ideas or thoughts of man. 'Bhaba' (thought) or 'Rasa' reveals only through the voice. Yet the fusion of 'voice' with 'language' is necessary for the development of 'Bhaba' (thought). So by the retention of the relationship between 'voice' and 'language' like that of the body with the soul, the 'Bhaba' (thought) is kept mobile, alive and sweet Therefore, it will perhaps not be out of place to say here a few words about the language of music. I am placing before you the available historical facts. After the advent of the Aryans into Utkal, a non-classical language keeping parity with the tongue of the aboriginals, was created with a view to maintaining social ontact between the Aryans and the aborigines. This is known as the 'Prakruta'. It is also called the 'Odra' language. By coming in close contact with the Aryans, the language and mode of pronunciation of the original inhabitants of Utkal were gradually transformed. In the course of time a language called 'Odra' took shape. Though regarded as 'Prakruta' on account of its (affinity) with the Aryans, it contained a considerable number of words from the Aryan vocabulary. Thus separated from the South Indian languages, it inherited a separate entity amongst the North Indian languages. It appears from the accounts of the Chinese Traveller Huen-Tssang in the Seventh century that in course of observance of religious festivities, the Oriyas, inhabiting the Puspagiri mountains in Western Orissa, used to sing songs and throw flowers into the streams. It is thus evident that by then music, based on the 'Prakrut' language, had already come into existence. The stone inscriptions of the Thirteenth century go to prove that 'written script' had been introduced beforehand. Thereafter we come across the usages of 'Chhanda', 'Chaupadi', 'Bani' and 'Brutta' coming into use. Though 'Raga', 'Bani' and 'Brutta' have been adopted from the Sanskrit, the words have quite different meanings in Oriya.

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Chhanda

('Chanda' is a derivative from the Sanskrit word 'Chhanda' and is named as such specially on account of there being separate stanzas.)

The language of 'Chhanda' is the powerful literature of Orissa. Of course, here I do not propose to discuss the literature but, I would briefly mention in retrospect, the special features of the 'Odisi' musical art as noticeable in the 'Chhanda'. 'Chhanda' is not the tuneful effusion of the pure 'Ragas' and 'Raginis'. It comes within the category of the 'Deshi' or regional national music. But an analysis of the musical and compositional sides of the 'Chhanda' reveals it to be the highly developed melody of very powerful musicians. By taking into consideration the timings of 'Graha', 'Ansa', 'Nyasa', 'Swara-bala', 'Sruti-bhaba' and 'Raga', and with the combinations of the various parts of different tunes, they have created various 'Rasas' and invented the names of the 'Chhandas'. I am mentioning a few 'Ragas' of the 'Chhandas', which, I hope, would adequately prove my contention.

Name of some 'Ragas' of 'Chhanda'

The 'Chhanda Ragas' named 'Chinta Desakhya', 'Kalahansa Kedara', 'Pahadia Kedara', 'Pancham Baradi', 'Chinta Baradi' and 'Bangalasri', etc., are only in vogue in Orissa. History proves the extensive use of 'Odisi' 'Chhandas' in this country from the beginning of the Sixteenth century, whereas the Sanskrit 'Chhanda' and 'Brutta' were coming down from the time immemorial. The 'Chhandas' and 'Chaupadis' carry their own stamp. But from the setting of their tunes, it is clear that the then poets and musicians of Orissa had, by simultaneous culture of literature and music, brought about a sweet combination of music with literature. They were sufficiently cognisant of the need of suitable timings for treatment of the various 'Ragas'. The 'Ragas' and 'Raginis' of the 'Chhanda' were created as a result of analysis. This rare combination further proves the great musical skill which is manifest in the vast 'Chhanda' compositions and their variegated tunings.

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Chaupadi

It is derived from the Sanskrit word 'Chatuspadi'. Usually, 'Chaupadi' is not composed in the regional 'Ragas' like the 'Chhanda'. It carries all the conventional principles and justifications of the 'Ragas'. The conception of these 'Chhanda-Ragas' proves that the musicians of Utkal were well versed in the use of the Sastriya Raga', 'Talas' from long.

The purpose of these brief references to 'Chhanda', 'Chaupadi', etc., is to show the distinctiveness in the composition of the folk-songs of Utkal which had been in vogue since long. I have retrieved a book on music, written on palm-leaves in the Seventeenth century, wherein the pictures of 'Ragas' and 'Raginis' have been narrated and inscribed with the aid of 'Lekhani' (a steel pen). These pictures have been well decorated with garments and ornaments in use in Utkal and drawn up according to the narratives (ध्यान मूर्त्ति) prescribed in the 'Sastras'. The time of writing is mentioned in this palm-leaf manuscript. This shows how early this nation conceived the image of the 'Muse' and was able to give it concrete form.

Odisi Music

Like the 'Chhanda', the 'Odisi' music is a distinct contribution of the Oriyas. These songs are popular in every home in Utkal. The people have been singing the 'Odisi' songs brought down from yore through verbal transmission. For want of suitable notations, these songs have lost their own greatness, honoured place in the realm of Indian music. Even then, a research into the existing technique of these songs, would establish their originality. On account of the system of the verbal transmission, the technique of 'Ragas' is bound to have been mutilated in course of time. Being handled by persons devoid of knowledge and practice in music, the 'Odisi' music has undoubtedly been disfigured and has lost the proper order of musical pitch and fall, special setting of tunes and its musical finesse. Even then any musician going in for a research into these songs, would

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undoubtedly realise their notable features. These are quite distinct from the 'Karnataki' or 'Hindusthani' schools of music. Analytically it would be seen that just as its geographical position places Utkal in between the Northern and Southern India, so also her music has flowered on the conjuction of the 'Hindusthani' and 'Karnataki' schools of music.

Composition of the 'Odisi' Music

Considering the characteristics of the Oriya language, the 'Odisi' song appears masterfully composed. Its distinctiveness, is therefore, outstanding when compared with other musical compositions. Each 'Odisi' song has the first one or two lines treated as 'Ghosa' (Repeat). The last letters of the 'Ghosa' metrically tally with the last words of each stanza. These have been adopted on the lines of the 'Dhruba Padas' indicated in the 'Geeta Govinda'. The texts of 'Odisi' songs consist of 'Alankara' and 'Jamaka' yet these are comparatively longer composition when compared with other songs in India. This has been possible on account of the special characteristics of the language. The songs are found to be generally complete (within) three or four stanzas. The 'Odisi' music is resplendent with the similies, metaphors and various kinds of 'Rasas'.

Padi

Without fear of exaggeration, the 'Padis' could be called the life-line of the 'Odisi' music. Most of the songs contain 'Padis' (पदि). It is the revelation of the 'Talas' of the different 'Chhandas'. These are in use like 'Bant', 'Dun' and 'Adi', etc., of Hindusthani music. But it is composed within the fixed alphabetical order of the 'Odisi' music. Here lies the special feature of the 'Odisi' music. This [illegible] rarity in the 'Karnatic' music.

Setting of Tunes

In the setting of tunes, the technique of expressing complete, tuning (अस्पष्ट स्वर प्रकाश) has been followed at most places just like the 'Mid' (मीड) '

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form in Hindusthani music. The expression of tunes is not too pulsating like the ' Karnatic ' music. Though with ' thrills ' (Andolan) it is different from the technique of singing of ' Karnatic ' music and is not fast running. On account of the lengthiness in composition, the difference in tuning is too patent. The system of ' Gamak ' is noticeable in ' Odisi ' whereas the application of Gamaks in Karnataki music is different.

Mode of Singing

Fastness is not the mode for singing ' Odisi '. Like songs of the ' Dhrupad ' category, it possesses the calm and quiet of the ' Dheema-laya '. Songs with fast ' laya ' are a rarity in ' Odisi '. There is also the practice of singing ' Pallabi ' just before the actual song. This ' Pallabi ' is like a standing note (Gata) expressing the tunes and music composition of a ' Raga '. To it, is also added the ' Ukuta ' (Bani or Bole) like those of ' Tarana '. Again, as in the ' Karnatic ' this ' Pallabi ' is not a separate tune or music in itself.

Accompanying Instruments

It has already been said that ' Mardala ' is the drum accompaniment to our music. Its ' Ukutas ' (Bole) are mostly similar to Hindusthani music. Though consisting of ' Sapta-Tala ', the language of the ' Ukuta ' (Bole) of this instrument is, however, quite different. While accompanying the music, the players of the instrument control the ' Tala ' by playing upon the ' Ukuta ' (Bandis). The instrument-player has not to follow the ' Chhanda ' of the songs as in the ' Karnataki ' system. Thus ' Odisi ' is to be taken as more akin to the ' Hindusthani' music in this respect.

Herewith I enclose one ' Chhanda ' and two ' Odisi ' songs with their notations with the hope that it would receive due consideration from all lovers of music.

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While establishing a Broadcasting Centre in Orissa expert opinion on these aspects were never awaited nor invited. Lack of due consideration from now on is fraught with the danger of 'Utkal' losing the best beauties in her music. In view of the foregoing, 'Odisi' could be called a special style with distinct features of music. The popular national Government ought to recognise 'Odisi' as a classical form of music and appoint special judges for selection of artists in this Branch of music and thus patronise the preservation of the musical art of Utkal. This is my sole hope and prayer.

The names of 'Odisi' songs, tunes and dances are well known in this State. The 'Odisi' dance is quite different from the 'Bharat-natyam', 'Kathak' and 'Monipuri'. As this is not the occasion, I refrain from discussing this aspect. I have, however, the firm faith that given the goodwill and judicious considerations of the Heads of Information and Broadcasting Department, this regional music could retrieve its pristine glory. Surely the patronisation of the intelligent authorities in charge of Broadcasting and the National Academy of Dance, Drama and Music could help 'Utkal' re-establish the significance of her name, i.e., "The best in Art", and they, the authorities, would remain ever immortal with the heart-felt affection, respect and gratitude of the sons of Utkal.

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राग—सावरी

सावरी—एकतालो

स र म प	ध म प ध	र्स — — न	ध प म ध
गं — गा —	ग र ह र	हे — — च	न्द्र म उ
प — — म	ग र स न	ध स र प	म ग र स
ली — — भू	— त प ति	ड — म्ब रु	ध र क र
प ध प म	प ध सँ ध	र्स — — र्स	र्सर्र गं र्र सं
ग ल प र	ना — ग फ	णा — — दि	ग — म्ब र
र्स र्र र्प र्म	र्ग र्ख र्र र्स	स र स स	न ध प ध
से — वि त	सु र न र	श — म्भु उ	मा — व र
प म ग र	ग र स स		
का — म बा	— म क र		

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(पड़ि)

स ऽप मग र॒स	सर॒ गर॒ गर॒ स	सर॒ म ऽध॒ पम	पध॒ स॑ध॒ स॑ —
ब ऽन्दे जग ज्ञन	सर सिज चर णे	गिरि जा ऽब रद्	शं- कर हे —
स॑ र॒॑ग॑ ऽर॒॑ स॑र॑	स॑ ऽप॑ म॑ग॑ र॒॑स॑	स॑र॒॑ ग॑र॒॑ ग॒॑र॑ स॑र॒॑	स॑ — पध॒ नध॒
भू तसं ऽग कर	रं ऽग मनो हर	चिम कड़ि मक ना-	दे — नट नच
नधा पध पः —	सर गर गर सर		
पल छ- न्दे: —	जय जग दी- श्वर		

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आरभी—आडताळो

——— रम म— मग, रस ध— स— रम— प— प— ——, मप र म पध
मो—र— —, कि- दो— ष— हे - - ला— रे— ——, छ इ——

म —ग —
ला— — (मोर)

प ध—र्स —र्स न धप—पध पध प म - - म प ध प— म प— र— स—
स र— स ——— हृद्— रे - —— ——द या—या- नब — सि—ला—
— — — घोषा।

— — स स—स— र - — र— ग - प—म म ग ग र-- र-- —स ———
तू हि — था— उँ - - मा - र - द - - ण्ड - बि - हि - - ला - - -

प ध - र्स - र्स न धप - पध पध प म - - म मप - ध प- मग - र - स -
स्ने ह कु - - - - पद् - शा - - - - - - के म - न्त - क - - चि - ला -

(पड़ि)

र - र म म प म प - प प प प प ध- र्स र्स र्स र्स न ध - ध - प प प प
ता - र ध न परि वा - र जनकु - सा-र क रि तुवि चा- र म न कु -

ध - र्स र्स र्स र्स न ध ध ध प प प प म प ध ध- प म म ग - र - स -
गा - र क रि स खि प र ब च न कु - प र ब च- न्द्र मु खी प - कि - हे

स - -
ला - - (मोर)

र - र म - - म प म प - प - प प ध-र्स र्स र्स र्स न ध - ध प म -
मा - न रे - - मो आ - न रे कर कं - ज मुखी अब धा - न रे - - -

- - प धर्स र्स र्स न ध प - प - पध पध प म म मप ध प- प ग - र - स -
- - के बे - न - थि बा - भृ - षा - - - आ ज के - - शिखा - इ - ला -
- - - (मो- र -)

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छान्द—माळव गौड़ा

×	×	म	प	ग	म	प	ध	—	न	सं	—
		आ	रे	बा	बु	श्या	म	—	ध	न	—
न	सं	ध	धन	संरें	सं	न	सं	ध	ध	पध	पध
तु	ग	—	ले	- -	म	धु	भू	—	व	न	-
म	—	ग	म	प	ध	न	सं	न	ध	पध	म
—	—	नि	शि	दि	ब	स	रे	—	झु	रु -	—
मप	ध	—	—	पध	पध	मप	गम	गम	रे	स	—
थि-	वि	—	—	—	—	—	—	—	—	—	
×	×	म	प	ग	म	प	ध	—	न	रें	—
		हे	व	द	श	दि	श	—	शू	न्य	—
न	सं	ध	धन	संरे	रें	न	सं	न	ध	पध	पध
अ	स्थि	—	र	- -	हे	व	जी	—	व	न -	- -
म	—	ग	म	प	ध	न	रें	न	ध	पध	म
—	—	का	हा	मु	ख	अ	ना	—	हूँ	व	- -
मप	ध	—	—	पध	म	ग	म	ग	रे	स	—
थि	वि	—	—	रे	—	जी	व	—	ध	न	—
—	—	स	रे	म	म	म	पध	मप	ग,	ग	म
		जी	व	न	वि	हु	ने	- -	—,	ये	हे
मप	ध	—	—	पध	पध	मप	गम	गम	रे	स	—
झ	ब	—	—	—	—	—	—	—	—	—	—

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—	—	म	प	ग	म	प	ध	—	न	सं	—				
—	—	रा	जा	त्रि	ने	ये	हे	—	ग्रा	म	—				
न	र्सं	न	ध	पध	म	ग	म	ग	र	स	—				
दे	श	—	—	रे	जी	व	—	—	ध	न	—				
—	—	स	र	म	म	म	पध	मप	ग,	ग	म				
		जी	व	न	त्रि	हु	ने-	--	—	ये	हे				
मप	ध	—	—	पध	पध	मप	गम	गम	र	स	—				
भ्र	श	—	—	—	—	—	—	—	—	—	—				

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